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ABSTRACT

This guide is intended to provide an action plan for groups advocating music in the schools. The guide assists local music education advocacy groups to provide strategies to make music and the other arts an essential part of the school program. Sections of the book include: (1) Introduction; (2) "Organizing for Action"; (3) "Analyzing the Situation"; (4) "Planning and Strategy"; (5) "Getting to Work"; and (6) "Evaluating Progress." The appendices contain a 32-item resource list along with reproducible materials (EH)

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BUILDING SUPPORT FOR SCHOOL MUSIC

A PRACTICAL GUIDE

MUSIC MAKES THE *difference*

SO 029 371

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Special thanks to Charles R. Hoffer, Michael J. Blakeslee, Mary Ann Cameron, and Karl Bruhn.

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Our Credo Is Simple:

Just as there can be no music without learning,
no education is complete without music.

Music makes the difference.

In its March 1991 report, *Growing Up Complete: The Imperative for Music Education,* the National Commission on Music Education proposed a national campaign that would take its work and message to a nationwide audience. To that end:

WE CALL ON ALL WHO CARE ABOUT EDUCATION
to destroy, once and for all, the myth that education in music and the other arts is mere "curricular icing";

WE CALL ON ALL WHO LOVE THE ARTS
to insist that instruction in music and the other arts be reestablished as basic to education, not only by virtue of their intrinsic worth but because they are fundamental to what it means to be an educated person;

WE CALL ON PARENTS, EDUCATORS, AND CITIZENS
who know and understand the value of music in our common life to bring the message about the value of music education to decision makers at all levels, and to encourage them to establish music as a priority, so our children can continue to learn and make music, and

WE CALL ON THOSE WHOSE LIVELIHOODS DEPEND ON MUSIC—
as manufacturers, technicians, teachers, retailers, performers, composers, and others—to lend their support to the cause of music education in our schools.

From *Growing Up Complete,* the report of the National Commission on Music Education

INTRODUCTION

Music *does* make the difference. It affects people's lives, children's educations, and the quality of life in America's communities.

In recent efforts at educational reform there has been one glaring omission: neither the government nor the private sector has recommended or implemented any policy to advance music and the other arts as essential to a quality, well-rounded education. For example, the governors' and the President's goals for American education make no mention of the arts. Education in music and the other arts is too often viewed as "curricular icing" and therefore expendable.

Such a narrow and incomplete view of education leaves our young people only partly educated. Music is an important expression of civilization and culture; therefore, music education is fundamental to the creative, intellectual, and emotional development of every child.

Music programs are in jeopardy nationwide. To counteract this trend, in March 1991, the National Commission on Music Education released a report titled *Growing Up Complete: The Imperative for Music Education.* The report examines the serious decline of music and the other arts and makes a strong case for the value of music and music education for all young people.

Based on the commission's recommendations, the **Music Educators National Conference,** the **National Association of Music Merchants,** and the **National Academy of Recording Arts and Sciences, Inc.** have formed the National Coalition for Music Education to represent the music community—music educators, performers, and people in the music business. This unprecedented coalition has initiated a national campaign to promote music education in the schools.

To be successful, this campaign will need the energy and support of many people and organizations. Everyone is encouraged to join in the effort. Although the problems facing music education are national in scope, they are manifested locally. Interested persons must work together on the national, state, and local levels. Success will depend on communication, information, and determination.

The National Coalition has produced a variety of materials, including this guide, to assist local music education advocacy groups in their efforts. The National Coalition is also working with the states to form state coalitions, which may be able to provide local groups with valuable information.

Educational reform must grow from the roots up. Interested persons must present decision makers—school board members, administrators, legislators, and the general public—with compelling reasons for making music and the other arts an essential part of the school program. Music education advocacy groups must work to ensure that decision makers heed their advice and implement appropriate programs. The music community, together with arts advocates and parents of music students, are the people with the motivation and the expertise to spread the basic message: *Just as there can be no music without learning, no education is complete without music.*

1
ORGANIZING FOR ACTION

IN THIS SECTION YOU WILL...

ORGANIZE!

Set up a small and enthusiastic team, and ask each team member to develop a network of helpers.

GETTING STARTED

Individuals, informal groups, and a few interested organizations have fought for years to maintain and improve the place of music in the public schools. In today's budgetary climate, however, sporadic and uncoordinated actions are not enough. Everyone in the music community—educators, performers, and people in the music business—needs to work in a concerted, consistent, and constant way toward the goal of music for every child. A sustained campaign is needed, a campaign active not only at the national level, but at the state and local levels, with groups of dedicated individuals working together.

Most decisions about the curriculum and budget in America are made at the state and local levels. So while the National Coalition for Music Education works on issues of importance to us all, advocacy groups must work to improve music education locally. All of us share several important goals and strategies and share knowledge of several important facts:

- Support for music education in our nation requires urgent and continuous action. The time for action is *now*—with efforts being maintained for the foreseeable future.
- Ad-hoc reactions to crises are inadequate. The most effective time to defuse a curricular crisis is before it hits.
- The health of music education depends upon the support of several groups: legislators, school board members, school administrators, and the general public. Any campaign designed to aid music education must reach all of these groups.
- Many of the problems that exist in our music programs didn't occur overnight, so complete success in implementing change

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What you're setting out to do is vitally important. We're talking about the health of the nation: not only as measured in economic and physical terms but in soul and spirit.

may also come only after a long campaign. We need to focus on both the short-term needs of music in our schools and the long-term establishment of balance in our children's curriculum.

- Many of the problems faced by music programs stem from the fact that the public and decision makers simply do not understand the nature and value of music education. They need to be educated about its importance.

Local advocacy groups need to respond to these facts. If you would like to work in your local community to support music education, you need to join forces with others who have the same goal. It is the job of local music education advocacy groups to:

- Implement the recommendations of *Growing Up Complete* at the classroom, school, and district levels.
- Motivate and guide local efforts to improve music education in the schools.
- Make local officials aware of the importance of music education and of the public's commitment to it.
- Ensure that the local school budget and curriculum provide adequately for music instruction.
- Generate public support for music education in the schools.

FIRST: Find out if another music education advocacy group is already active in your area. If so, you may want to join their efforts. If not, plan on forming a local group with a team of five to seven committed individuals. Select your team members from the various segments of the music community (especially those of local music educators and music merchants), and seek dedicated parents.

SECOND: Identify the special abilities and resources of your team members. This information will come in handy when you begin to divide the tasks that make up your campaign. Ask these questions:

- Who on your team has the best access to parents?
- Who has the best access to civic and community groups?
- Who has the best access to the media?
- Who can best make contact with school officials?
- Who can most easily identify, monitor, and call on legislators, school board members, or other decision makers for your school system?
- Who has the knowledge needed to continuously monitor the school budget, giving your music education advocacy group guidance and input that can influence your actions?

TEAM ROSTER

Special interests and abilities:

(name) _____ _____
(position) _____ _____
(address) _____ _____
_____ _____
(telephone) _____

(name) _____ _____
(position) _____ _____
(address) _____ _____
_____ _____
(telephone) _____

(name) _____ _____
(position) _____ _____
(address) _____ _____
_____ _____
(telephone) _____

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(name) _____ _____
(position) _____ _____
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(name) _____ _____
(position) _____ _____
(address) _____ _____
_____ _____
(telephone) _____

(name) _____ _____
(position) _____ _____
(address) _____ _____
_____ _____
(telephone) _____

"It is important that parents, educators, school board members, and administrators in communities nationwide work together at the state and local levels to support an effort to make music and the other arts available in all schools."

—Senator James M. Jeffords (R-Vt.), from The Congressional Record.

THIRD: Divide various tasks among several individuals. Monitoring the development of budgets, for example, can be a time-consuming task. Each team member should, therefore, set up a list of colleagues from the team and other volunteers who can be counted on to help. For speed, efficiency, and flexibility, this list may take the form of a telephone tree. (There is a blank tree printed in appendix 2.)

Take advantage of existing organizations, such as the local arts council or the local unit of the Alliance for Arts Education, that are working to support music education. (See part 3 for a short discussion of how to identify the individuals and organizations involved.) Remember also to call these people:

- Your teachers' organization—it is their job to help all members.
- Music coordinators in the local district and in nearby districts.
- Retired music teachers and music supervisors—they may be able to contact their former colleagues.
- Your students' parents (perhaps through a booster's organization)—they may want to get involved in petitioning and other helpful actions such as circulating flyers about school board meetings. They may also permit one or more of their children to address the board of education.
- Well-known local musicians—they can bring your cause to the public.

WORKING TOGETHER

Even before you begin work on your campaign, you need to work on managing the actions of your campaign for maximum effect. Make certain that every member of your team agrees to the following:

- Each contact with an individual or group, each effort to track or influence legislation, and each item of publicity generated for your campaign should be part of a well-orchestrated effort to reach the goals that your team has set.
- Clear lines of communication should be established within your team as well as with other groups and institutions. Circulate short, written summaries of information or actions to everyone on the team.

Music education has more friends than enemies. Most people truly appreciate music and the joy and value that it brings to life.

A PLAN FOR ACTION

Your work is cut out for you. Using this guide, you need to organize, analyze, plan, act, and then evaluate your progress. Here is an outline of the steps you will take:

ORGANIZE!

Set up a small and enthusiastic team, and ask each team member to develop a network of helpers.

ANALYZE!

Determine the status of your school music program.

PLAN!

Direct the campaign toward achieving the specific objectives you have set for your program.

ACT!

Call on all of your team's talents and resources to contact and convince the many groups whose goodwill is essential to your success.

EVALUATE!

Every three months, compare the current state of your program with the objectives you have established.

SCENARIO

ORGANIZING FOR ACTION

The following scenario is provided as an example of how music in the schools can be improved in a school district through the efforts of a music education advocacy group. Each situation is different, of course. Therefore, each advocacy group must function in its own way according to the particular needs of the school music program in its area.

Marilyn Fuller has a genuine interest in music. In her youth, she sang in a fine high school choir, and today, both of her children are active in music. Her son, Jeff, is in the River City High School Band, which drew her into its booster organization. Her daughter, Mindy, studies piano, and consistently earns high ratings for her playing.

Yet, Marilyn was concerned. The music program in the River City schools was not very complete, at least as far as she could tell. Mindy was in middle school, but she had hardly any courses in music, and Jeff mentioned only the band in talking about music at the high school. But Marilyn kept her questions pretty much to herself.

One day while in The Music Shop, she picked up a copy of a brochure titled "Music Makes the Difference." It contained a checklist for rating school music programs and raised some points about them that she thought were worth pursuing. So she talked with her son's band director, who answered the questions in the brochure as best he could. For the remainder of the questions, he advised her to see the music supervisor.

The information she gathered was not very reassuring. For most of the students in the elementary and middle schools, the River City school music program was well below the minimums suggested in the brochure. At the high school level, the program consisted of only a band and two choral groups.

The brochure included an address for writing for other materials about improving school music programs at the local level. Among the items available was a guide, *Building Support for School Music*. Based on her previous impression that River City's school music program was limited, and the information she had secured by using the brochure checklist, Marilyn decided that the time was ripe for improvement. So she sent away for the guide and other materials.

The first step described in the guide was the formation of an advocacy group of five or so able and interested people to serve as a core group in bringing about improvements in the school music program. It took some time, but Marilyn was able to organize such a group. One member was George Bender, the owner of The Music Shop. A second was LaTosha Worthington, the music supervisor for the River City schools. Another was Vern Smith, who was president of the band booster organization at the high school. He had three children in school, and he cared very much about the kind of music education they were receiving. A fourth person was a young lawyer, Sherri Elston, who was an active participant in amateur music activities around town and a member of the River City Arts Council. A fifth person was John Wurtz, the manager of the local Sears store and a member of the Chamber of Commerce. The sixth member was a piano teacher, Eloise Jennings, who had two children in school.

This group of seven met at Marilyn's home and quickly agreed to have her serve as chair. Although Marilyn would have preferred that someone else assume that responsibility, she agreed. "After all," she said in accepting the role, "I am the one who got this started."

Marilyn asked each the member of the advocacy group to secure the names of at least five more people who would be interested in helping out in specific situations. Those people would not be members of the advocacy group, but would instead be willing to make contacts and do other things when asked. In addition, the advocacy group would be able to include their names as being participants in the effort. Marilyn asked the group to try to select a variety of persons, including some from minorities and some who were retired.

The advocacy group agreed that its sole purpose was to improve the school music program by making sure that all students received a quality program of music instruction. To do this, they realized that a sufficient number of music teachers would be needed, and these teachers would need books, instruments, equipment, and time in the school day to teach. Under no circumstances would the advocacy group attempt to evaluate the present teachers or to interfere in personnel matters of the school district.

2
ANALYZING THE SITUATION

IN THIS SECTION, YOU WILL...

ANALYZE!

Determine the status of your school music program. If you decide that your program is currently strong enough to give every student satisfactory access to a well-rounded music education, set up and maintain a public-relations effort and keep contact with decision makers. If you find problems:

- Identify them by type of problem and the grade level they affect.
  - Set reasonable long- and short-term objectives for the music program in your schools. Always strive for improvement. Set your sights on the standards outlined in MENC's publication, *The School Music Program: Description and Standards.*
  - Record information on the status of your program. Compare reality to reasonable ideals.
- Identify the source of your problems; try to determine why the situation exists. You may have budgetary problems, you may face legislative challenges, and you probably need to strengthen your public support—or you may need to work on all three areas.

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Where Does Your Music Program Stand?

- Does every student in your schools have access to music instruction?
- Do your schools require music courses for high school graduation?
- In short, do your schools have a program of good scope and quality?

If your schools meet these basic standards, you will need to work toward maintaining the place of music in the curriculum and toward refining the music program to the point at which it offers every student a path to a lifetime enriched with musical experiences. If not, you will need to plan a strategy that works toward achieving these basic objectives. As a first step, use the following checklist to keep track of which objectives are met—or not met—by your program. (For a more detailed look at the standards to be expected, see MENC's publication *The School Music Program: Description and Standards.*)

Here are some basic questions you should ask to find out how healthy your school music program is. If you answer "yes" to all these questions, you need only work to maintain the quality of your program. If you have more than five "no" answers, it is time to get to work in earnest!

"A grounding in the arts will help our children to see; to bring a uniquely human perspective to science and technology. In short, it will help them as they grow smarter to also grow wiser."
—Robert E. Allen, Chairman and Chief Executive Officer, AT&T Corporation, in "America's Culture Begins with Education."

PROGRAM CHECKLIST

District-wide

yes	*no*	
____	____	Is there a music educator who is designated to administer and coordinate the music program?
____	____	Is there a written curriculum in music that leads logically from level to level, elementary through high school?
____	____	Is there sufficient budget to ensure that reasonably new music books and other types of equipment, such as turntables or cassette players, instruments, and electronic keyboards, are available for music instruction?
____	____	Is the music program fully funded through the school district budget?
____	____	Do all students in the school district have equal access — in terms of course offerings, scheduling, and resources— to a quality music education program?

Elementary School

yes	*no*	
____	____	Are all children receiving about 100 minutes of music instruction each week from a teacher certified in music?
____	____	Are the children being taught a variety of types of music through activities such as singing, listening, and playing simple instruments?
____	____	Do the students have a chance to create music?

Middle/Junior High School

yes	*no*	
____	____	Do all students have the chance to study wind, string, and percussion instruments?
____	____	Are bands, orchestras, and choral groups available for interested and able students?
____	____	Are all students required to take at least one year (or its equivalent) of general music during these grades?
____	____	Are there at least seven periods for instruction in the school day so that students have sufficient time to pursue an interest in music?
____	____	Do the students study a variety of types of music?

High School

yes	*no*	
___	___	Is one year of music or other fine art required for graduation from high school?
___	___	Are bands, orchestras, and choral groups offered in the school day for credit?
___	___	Are courses such as music theory, music appreciation, general music, and guitar and keyboard offered in the school day for credit?

WHAT CHALLENGES DO YOU FACE?

ANALYZING THE BUDGET

If your program needs improvement in staff, equipment, supplies, or facilities, you need to investigate the budget. Keep in mind that the making of a school budget is an extended project. As soon as one year's budget is completed, work starts on the next. This means that the only way to avoid unpleasant surprises is to be involved in monitoring the budget on a year-round basis.

To determine the nature of budget problems, ask district officials for a rundown of the budget process. You may also need to obtain the following documents and information:

- The school budget (both the published budget for the current year and the proposed budget for the coming year). Generally, the budget is proposed by the administrators and adopted by the school board after comment is received from the public. It may have to be approved by the electorate, especially when funding depends on the issuance of bonds.
- The school system's allocation policies, which contain information on what level of funding can be expected by particular schools or by particular programs. Copies of these policies are probably available from the administrators and financial officers of the district's central office.
- The district's past financial reports. These reports describe what was actually done with the district's money. If these documents do not provide the detail you need, you may have to ask for figures from the district's accounting records.

Here are some questions to help you identify any budget problems that need your attention:

BUDGET CHECKLIST

The nature of the problem:

yes	*no*	
____	____	Is the budget for your entire school system inadequate?
____	____	Is the music program funded at a lower level than are other curricular programs?
____	____	Does the program of music instruction depend on fundraising efforts by faculty, parents, and students?

The location of the problem:

yes	*no*	
____	____	Does your problem arise in the budget proposed by district-level administrators?
____	____	Does it come about in administrative fund transfers or call-backs made after adoption of the budget?
____	____	Is it based in the way money is distributed to individual schools or programs as defined in the district's allocation policies?
____	____	Does it have its roots in the administration of funds by building principals?
____	____	Do the district's financial reports in recent years show any downward trends in spending for the music program?

ANALYZING THE DECISION-MAKING PROCESS

Does your music program truly have the informed support of those who make and institute policy? Decide where your support is strongest and where it is weakest—and find out who makes the policy decisions that shape the future of the music program. (You should not attempt to fix blame on any individuals; you should rather identify people and groups that need to be educated about school music and gently pushed to support music in your schools).

Of course, the concept of "support" can be quite complex. Most administrators and board members support the idea of music education, but they may not always act in support of the music program, especially when tough choices must be made. To begin to understand the situation in your area, ask the following questions:

DECISION MAKERS' SUPPORT CHECKLIST

yes *no*

____ ____ Do the actions of your city, county, or parish administrator show that he or she supports school music?

____ ____ Do the actions of your city, county, or parish legislative body generally show support for the music program?
(Name your strongest supporters) _____
_____
_____

____ ____ Do the actions of the local school board show support school for music?
(Name your strongest supporters) _____
_____
_____

____ ____ Do the actions of the local school administration show support for school music?
(Name your strongest supporters) _____
_____
_____

GAUGING PUBLIC SUPPORT

Your campaign will be directed toward obtaining the goal of a strong music program. The long-term health of your school music program depends in part on the attitude of the public. Does your music program lack public support, or is it facing the erosion of existing support?

Again, "support" can be a difficult thing to pin down. The public may simply not think about the music program until someone brings up the fact that it is in danger.

If you are to make intelligent decisions about what to do, you will have to gather information about the evolving actions of school boards and other decision makers. This information might include reports about proposed changes in administrative procedures and news about who said what at public meetings. Consider drawing on the following sources:

- Volunteers such as teachers, parents, and others from a cross section of the music community who will attend and report on the meetings of the entities involved. This strategy not only serves to lessen the time required of any one person, it helps get a large number of people involved in your campaign.
- Your local PTA or teachers' professional organization. These groups may already send representatives to attend and report on important meetings; ask them if they would be willing to share the information they gather with you.
- "Insiders" such as sympathetic school board members and supervisors of music.

To begin to understand the breadth of public support that school music commands in your area, determine whether you have the informed and active support of the following groups:

PUBLIC SUPPORT CHECKLIST

yes *no*

____ ____ Do the *parents* in your community support school music?
(Name your strongest supporters) _____
_____
_____

____ ____ Does the *teachers' organization* support school music?
(Name your strongest supporters) _____
_____
_____

____ ____ Do *local community organizations* support school music?
(Name your strongest supporters) _____
_____
_____

____ ____ Does the *local business community* support school music?
(Name your strongest supporters) _____
_____
_____

____ ____ Do *teachers of other subjects* support school music?
(Name your strongest supporters) _____
_____
_____

____ ____ Do the *school guidance counselors* support school music?
(Name your strongest supporters) _____
_____
_____

SCENARIO

ANALYZING THE SITUATION

The River City advocacy group realized that it would need information if it were going to be effective. With MENC's publication *The School Music Program: Description and Standards* in hand, they assigned members to interview each music teacher in the River City school system. In addition, they decided to secure information from one elementary school principal. They decided not to meet with the superintendent of schools until they had more information.

LaTosha Worthington, the music supervisor, supplied the other members of the advocacy group with a copy of the school district's budget. Reading through the budget was a formidable task. John Wurtz, the group member assigned to analyze the budget, found that items such as the instructional cost of music were included with all the other teacher salaries.

The advocacy group also contacted the State Department of Education to secure copies of pertinent state mandates and regulations. In some instances, LaTosha Worthington, the advocacy group member responsible for reporting on them, found the information vague and subject to interpretation.

This information-gathering process required about six weeks. When the information had been collected, the advocacy group compared the River City program with the "basic" program recommended by the Music Educators National Conference. Marilyn Fuller's suspicions turned out to be true: the River City program was seriously deficient in several areas. Among them were the amount of general music instruction provided in the elementary and middle schools, the absence of a string/orchestra program, the lack of music electives in the high school curriculum, and a general underfunding of music instruction in terms of books, materials, and equipment.

The advocacy group decided that attempting to assess blame for the current situation would probably not be worthwhile. Doing so would have required a sizable effort, and could well have turned out to be inconclusive. It could have also ended up making some enemies, especially if word got out that certain school administrators and school board members had been classified as "anti-music."

Instead, the group decided that its efforts would be better spent in working to improve the situation. They realized that it is difficult for any school administrator or board member to stand firm for a good music program if there is little perceived interest in music in the community or among the parents. On the other hand, it is not easy for a school administrator or board member to stand in the way of the music program if the perception is that there is strong interest in the program.

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3
PLANNING AND STRATEGY

IN THIS SECTION, YOU WILL...

PLAN!

Direct the campaign toward achieving the specific objectives you have set for your program. Your plan will need to work on several levels, just as the forces affecting school music work on several levels.

- To meet budget problems that affect the school system in general, plan to concentrate on PR and legislative action. If the problem is specifically targeted at music, concentrate on direct action toward the decision making level at which the problem lies.

- To pursue legislative action, plan on efforts to persuade the individuals or decision-making body that is causing the problems. Stress the information you have gathered about the status of your program.

- To gather public support, plan to stress the goals set for your program and use the sample press releases and other materials in part 4 of this guide. Direct your efforts to helping the public (especially critical segments of the public) understand the benefits of music education.

What Do You Do Now?

Addressing the problems that face school music can be a long and complex process. Getting a school district to hire more music specialists, for example, might involve collecting supporting material from MENC's *The School Music Program: Description and Standards* and the recommendations of the state education department, developing a rationale for increasing the amount of instruction delivered by music specialists rather than by classroom teachers, and getting parents and others to express an active role in supporting school music.

And that is just the beginning. Getting principals and other administrators to give a favorable recommendation to the school board usually requires careful work (they may need to be gently pushed to do the right thing). And then, of course, the funds to hire new teachers need to be found. If you want to improve any aspect of your music program, you will have to engage in careful, intelligent, and persistent work.

Music Teachers—Be Prepared!

Even if your music program is in great shape, you must build and maintain a base of support. Do this by offering your students the broadest and best music education possible, and by letting the public, parents, and administration know about it.

- Try to develop a program that involves as many students as possible—performers and nonperformers.
- Be sure your students and parents understand about the importance of music education and about the lifelong knowledge and skills your students are gaining. Use a variety of means to do this, including providing information at performances, at meetings of parents, and through the media.
- Be sure that your school and district administrators and your school board members understand the value of your program. Invite them to attend your programs, to visit classes, to open concerts, and to present student awards. Also, provide them with reports at least once a year on the needs, goals, and values of the music program.
- Write thank you notes to decision makers for their support. Ask students and parents to do the same.
- Make sure that the purpose of music instruction in your schools is expressed in terms of its value to the students. Support for music suffers if the program is seen as ego gratification for the teachers.

Remember that you will have to influence the budget process at several levels. In most districts:

- Find out what administrators (who propose the budget) are planning, and work to influence them.
- Try to convince the school board (which adopts the budget) of your point of view as soon as they receive the proposed budget, while their thinking on the subject is still flexible.
- If there is a mailing list for the proposed budget, make certain that your name is on it; if not, contact the district office for a copy. Present your views on the proposal at the public hearings—your formal presentation will be especially effective if you have let members of the board know your concerns in advance.
- Follow up! You can influence the budget up until the day it goes into effect. Even after that date, you may be able to propose or influence budget amendment resolutions.

TO MEET BUDGET PROBLEMS...

- If your school district faces funding cuts that are applied evenly across the board, join forces with other organizations, such as the PTA, that support the general quality of your schools. Your efforts must:
  - Make a concerted attempt to reach and influence those with power over the budget as a whole.
  - Gather support from parents and other members of the community.
- If your music program has been singled out for budget rollbacks, you must establish the point that every part of the school program must be affected equally.
  - Contact music supervisors, the superintendent, and the school board, and convince them of the importance of maintaining funding for the music program. (Go through the established decision-making structure).
  - Gain the support of citizens, principals, and other teachers—all those to whom the decision makers turn for information and opinion. (Show them the videotape *School Music and "Reverse Economics,"* in which John Benham addresses budgetary problems and program cuts.)

TO PURSUE LEGISLATIVE ACTION...

Each music education advocacy group represents an informal, cooperative effort rather than a formal organization with any legal standing. Advocacy groups may want to:

- Identify and reach those with the power to solve your problems.
- Keep all legislators informed of and sympathetic to the cause of music education.
- Build and maintain public support, which provides by far the best argument for reaching public servants.
- Use the petition in appendix 2 to gather signatures and persuade decision makers that public support exists for music education.

TO GATHER PUBLIC SUPPORT...

If your program is successful, well established, and faces no current emergencies in funding or legislation, congratulations! Even with this type of success, however, a lack of support from all the members of the school system and of the wider community may lead to eventual trouble. If you have identified any erosion in your base of support, take time to rectify matters now.

- Work toward educating all the residents in your community at large about the value and purposes of music in our schools. Usually they have only a vague understanding of the program.
- Ask music educators to work more effectively with their colleagues, even those not in music.
- Work with the entire music community to maintain better contact with the community at large.
    - Contact specific portions of the community at large, such as merchants or business executives, directly or through appropriate community organizations.
    - Use the local media to increase the visibility of the program.

Don't argue against math or science. Argue for music. Other nations (including our competitors in trade) are capable of accommodating a well-rounded and balanced curriculum—surely we can do as much for our children.

MAPPING THE POWER STRUCTURE

Before you start to work directly with your local leaders, you will have to determine which legislative or administrative bodies hold the specific power to improve the music program. You need, in other words, to construct a table of organization. Your work with these groups will be greatly helped if you answer three questions about each group:

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- Who are the most influential individuals (committee chairs, senior members, or other respected figures)?
- When and where can they be contacted? You will need to know the calendar of each legislative or administrative body.
- To whom are they responsible? You should gain support from the constituents of elected officials or the superiors of middle-level officials—and you should use this support as a point in your favor.

Usually, the "enemy" are trying to do a job, too. Treat them accordingly, and stay friends.

TABLE OF ORGANIZATION

City, County, or Parish Administration

Calendar (when are they in session) _____

Extent of authority _____

Elected officials:

Name: _____
Title: _____
Constituency: _____

Name: _____
Title: _____
Constituency: _____

Name: _____
Title: _____
Constituency: _____

Appointed officials:

Name: _____
Title: _____
Supervisor: _____

Name: _____
Title: _____
Supervisor: _____

Name: _____
Title: _____
Supervisor: _____

Local School Board

Calendar (when are they in session) _____

Extent of authority _____

Personnel

Name: _____

District or at large? _____ Term of office: _____

Address: _____

_____

Name: _____

District or at large? _____ Term of office: _____

Address: _____

_____

Name: _____

District or at large? _____ Term of office: _____

Address: _____

_____

GETTING THE FACTS DOWN

- Develop a fact sheet for your campaign. This should outline the information that is most basic to your efforts in a form that can be used as a basis for all of your groups' letters, speeches, and releases. Make certain that it includes:
  - A line that identifies your music education advocacy group.
  - A statement of practical philosophy—why music education is so important to young people. (Use some of the material in *Growing Up Complete,* the report of the National Commission on Music Education, and use the rationale statement in appendix 2.)

- A description of the current state of music education in your area.
- A list of the goals that you have set for the school music program.
- A summary of your basic strategy, written in general terms (a "call to arms" rather than a detailed course of action).

Workers in your campaign will likely use this fact sheet as their single most important source of information—so you need to pay special attention to the accuracy of every detail that it contains.

SCENARIO

PLANNING AND STRATEGY

The River City advocacy group uncovered the fact that the music program in their schools needed a lot of improvement; no doubt about it. In fact, more areas needed attention than the group could handle at any one time. Therefore, it decided to select two areas for immediate attention.

One of the areas selected was the inadequate amount of music instruction provided for most of the middle school students. Unless students elected band or chorus, they received only nine weeks of general music instruction during grades six, seven, and eight. Although MENC's *The School Music Program: Description and Standards* recommends 90 periods of general music instruction each year in grades six and seven, the advocacy group thought that it should keep its goals realistic in terms of what could be achieved. As George Bender pointed out, "Success breeds success. Let's have some successes, and then we can always move on to higher goals." It was decided to aim at doubling the amount of music instruction each student received in grades six and seven, so that students would receive eighteen weeks instead of the present nine.

The other area selected for immediate attention was the amount of music instruction students in the elementary school received. Only the advocacy group's efforts to increase middle school music instruction are described in this brief report.

The group's plans involved specific contacts with middle school principals, middle school music teachers, and the superintendent. The school board was not contacted at this time, because the advocacy group hoped to have a plan for increasing general music instruction in the middle schools well developed and supported by the appropriate people *before* taking the matter to the board.

Specific assignments were made for both the members of the advocacy group and the interested persons on their larger list to contact the middle school principals and music teachers, as well as the superintendent. The persons making these calls wrote short summaries of their actions and circulated them among group members. In this way, everyone was kept informed of the results of the various meetings.

Both the elementary and middle school music needs were made the object of a public information effort to raise community awareness regarding the music program. This effort was also meant to educate the community, as much as possible, about the importance of general music in the existence of any quality school music program.

Assignments were made to write stories for the *River City Herald* and for the local radio and television stations. Requests were made to have speakers appear before civic and service clubs. The music teachers were urged to spend a little time at each of their school performances informing the audience about benefits of the music program and about areas in which improvement was needed. In fact, a new name was suggested for the public appearances of the school music groups: "informances." Since Eloise Jennings was a private piano teacher, she was assigned to contact other private music teachers. Responsibility for contacting the River City Arts Council logically fell to Sherri Elston, who was already a member of the council.

The advocacy group discussed and agreed on the basic message that they would deliver when they met with people and appeared before groups. The general arguments for music would be mentioned only as preliminaries, because specific proposals required specific supporting statements. In the campaign to increase general music instruction time, the advocacy group decided to stress these points:

- The general music program is the one that reaches *all* the students, not just the motivated ones or those from families with the interest and economic wherewithal to provide music instruction for their children.
- The present amount of music, nine weeks in three years of middle school, is cultural and musical "malnourishment." That amount falls far short of the standards recommended by the Music Educators National Conference.

The planning stage did not take the advocacy group a lot of time. Deciding on and assigning jobs is not hard to do. Doing them is another matter, and *that* is where much of the success or failure of any effort to improve school music programs lies.

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4
GETTING TO WORK

IN THIS SECTION, YOU WILL...

ACT!

Call on all of your team's talents and resources to contact and convince the many groups whose goodwill is essential to your success. Your success in reaching decision makers will depend largely on your ability to use the media effectively and to influence the following groups:

- Parents
- School Personnel
- Community Organizations

Enlisting Allies

The particular strategies you choose to address the challenges faced by your team will vary depending on the makeup of your community and the structure of your school administration and local policy-making system. For almost any campaign, however, you will have to contact parents, school personnel, community organizations, community business leaders, administrators, school board members, and the general public.

Parents

Parents need to understand the benefits of music study. Remember that they are your strongest potential allies. It is, after all, their children who benefit from efforts to support music education.

Keep parents informed and involved!

- If your area has active parents' organizations, guide them in supporting the overall music program, not only a particular performing group. (Show them Tim Lautzenheiser's presentation, "A Way of Learning," on the *Let's Make Music/A Way of Learning* videotape produced by the National Coalition for Music Education.)
- To reach parents who have not yet become active in supporting the education of their children, you will probably have to work through the media.

School Personnel

A music program may be supported by the community, publicized by the media, and approved by the legislature, but its implementation is still controlled by music teachers and, indirectly, by other school personnel. Consider how you can work with the following people to develop support for your school's music program.

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- School music teachers. Enlist the support of every music teacher in every school in your district: the importance of your campaign will be obvious to them.
- Teachers of other subjects. Always treat them with professional courtesy. Also, seek the support of your teachers' union.
- School guidance counselors. Be sure that they have an adequate understanding of the goals and advantages of music education.
- School principals. Inform them about the needs of the students in your area. Ask them to express their support to their superiors in the supervisor's office and on the school board.

COMMUNITY ORGANIZATIONS

Community organizations, including social organizations, arts councils, arts-related organizations, and business groups, can help you present your case for building a strong school music program to the public at large. They can sometimes help you reach decision makers, who know

MUSIC TEACHERS—GATHER ALLIES IN YOUR SCHOOLS!

Of all the members of your advocacy group, you have the closest day-to-day contact with other school personnel. Be sure to do the following:

- Engage in the mutual exchange of professional expertise with your colleagues in other subjects. Try bartering or sharing talents, asking other teachers to help you, and making yourself available to help them. Then:
  - Recognize any colleagues who contribute to your efforts. You can write notes of appreciation, and present them with news clippings about joint activities.
  - Consult with other teachers ahead of time about the use of shared facilities, the timing of rehearsals and performances, and the need to release students from other classes.
  - Invite other teachers to attend class rehearsals, and take an interest in planning units of study with other specialists or classroom teachers.
- Keep in touch with school guidance counselors. Work with them on these topics:
  - Scheduling of classes
  - Placement of students
- Work closely with school principals and other administrators.
  - Personally invite the principal to all musical events.
  - Plan the budget and concert calendar in close cooperation with the principal.
  - Keep the principal advised regarding the goals, budget, and accomplishments of the music program.

These ideas, and many more, appear in the MENC publication, Beyond the Classroom: Informing Others.

the influence of these groups and are often members themselves. You should also welcome charitable groups, nonprofit foundations, and the like to share in your activities.

COMMUNITY BUSINESS LEADERS

Seek out influential people and enlist their support. Executives of local businesses, for example, are often interested in activities that improve the basic quality of life for their employees and for the community at large. Read some of the quotes from chief executive officers that are printed in "America's Culture Begins with Education"; solicit similar expressions of support for education in music and the other arts from your local business leaders for use in your campaign. (You can use these quotes in press releases, letters to decision makers, and any other publications you generate.) Ask executives to:

- Write letters to the school board.
- Speak at school board meetings.
- Sign a "Businesses for Music" petition or group letter to be published in the local newspaper.
- Get involved in music activities! For example, they could contribute funding for a summer music camp scholarship.
- Use their contacts to convince others about the value of music education.

Be creative in your requests to business leaders. Ask managers of concert halls to support you with notes in printed programs or direct-mail advertising. If your area has a ticket service such as Ticketron or BASS/TM, ask them to include a statement supporting music education in each set of tickets that they sell.

You will want to present your case to a number of people and organizations. Contact music-related groups such as the local unit of the American Federation of Musicians, local private music teachers' organizations, and youth orchestras or music camps, but do not limit your efforts to these groups.

You will want to reach parents' organizations (such as the local PTA), civic and service groups (such as the Junior League or the Rotary), business associations (such as the chamber of commerce), arts advocacy groups (such as the local arts council), youth groups (such as the YMCA/YWCA), and veteran's groups. Also include in your efforts individuals such as performing artists, business leaders, and others who are local supporters of the arts.

LOCAL ORGANIZATION LIST

Spread the word! Contact parents, booster clubs, music merchants, college music educators, community and business leaders, decision makers, and arts organizations to alert them to your situation.

Music-related groups

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Parents' organizations

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Civic and service groups

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Business associations

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Arts advocacy groups

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Youth groups

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Veteran's groups

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Individuals

Organization: _____
Contact: _____ Phone: _____
Address: _____

Organization: _____
Contact: _____ Phone: _____
Address: _____

Speak out! Elicit support from professional musicians in the community. Ask for their help with letters, celebrity visits to school administrators' offices and school board meetings, and media events. Also, musician's union locals may be able to pass official resolutions in support of your campaign.

Present your goals to the organizations and individuals that have been targeted as potential supporters. You can reach most organizations by speaking at one of their meetings. Prepare for your presentation in a letter that introduces your team and its goals and that suggests topics you would like to put forth. (Your chamber of commerce may be able to supply you with a list of the names and addresses of the program chairs for many of these organizations.)

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Keep a record of each contact with each organization, of the speeches you have arranged, and of the response to any contacts. You may recruit speakers from within your team or beyond. Consider the public-speaking abilities of each potential speaker, but be certain to remember that the person best qualified to address a given audience is the person who knows and is most able to identify with that audience. Prepare handouts

"Empower the parent groups, the people at the local level, local school boards and state agencies, to start embracing this problem and start getting it into the vocabulary that music and the other arts and science and mathematics are real criteria for achievement in this country educationally."
—Michael Greene, president, National Academy of Recording Arts & Sciences, Inc.

LETTER OF INTRODUCTION TO ORGANIZATIONS

Your name
Your title and school or business
Address

Date

Name
Title
Address

Dear Mr./Ms. _____:

I am writing to you on behalf of our local advocacy group for music education. We are a group of local professionals who have come together as a part of a widespread effort, spearheaded by the National Coalition for Music Education, to inform decision makers and the public of the importance of a complete education for all of our children.

We would like to present our case for a well-rounded, quality education at one of your group's upcoming meetings. Our speaker will come prepared to show a brief, informative videotape featuring Henry Mancini, and to talk about those aspects of music education that are of importance to our community's school system. You may wish to consider one of the following topics, or you may want to suggest one of your own:

(list examples of three topics)

If you have any questions, please do not hesitate to call me at (telephone number) between (time) and (time) or in the evenings at (telephone number). I would be happy to discuss our campaign with you and to make arrangements for a qualified speaker.

Sincerely,

Your name
Affiliation

from the reproducible materials in appendix 2 or from visually compelling, locally produced materials—or bring a school group to sing or play. Also, be certain to inform the local media and to keep track of which reporters or editors take an interest. The following form is designed to help you keep track of the details involved.

CONTACT RECORD

Organization: _____ Contact Date: _____

Contact: _____

(tel) _____

Information

Date of engagement: _____

Type of meeting/event: _____

Topic requested: _____

Speaker: _____

(tel) _____

Audiovisual aids needed:

slides _____ videotape _____ overhead _____ music _____

Confirmations

Engagement confirmed: _____

Speaker confirmed: _____

AV equipment confirmed: _____

Media Contacts

Name	Result of Contact
_____	_____
	_____
_____	_____
	_____
_____	_____
	_____

HINTS FOR SPEAKERS

- Work from an outline or write in a conversational tone. Use anecdotes, statistics, quotations, and examples to bring the subject to life.
- Avoid complex words or ideas. Don't make the audience strain to follow the thread of your argument.
- Know the time you are expected to fill. In most cases, your speech should last no more than ten minutes.
- Type the speech, triple spaced, on one side of the paper or use note cards. Then practice it—you should not read the speech when you deliver it.
- Allow time for a question period. When a question is asked, repeat it for the benefit of those who may not have heard. Answer questions briefly, specifically, and directly. If you do not know the answer, simply say so and offer to look into the matter later. If no questions are asked, be prepared with a rhetorical question or two.

IDENTIFYING LOCAL DECISION MAKERS

The function of both school boards and various administrators differs from system to system. You must take the workings of the system into account in designing your campaign.

DISTRICT ADMINISTRATORS

- If there is a supervisor, a director, or a coordinator for the overall music education program, then you should certainly work with him or her.
- If there is no person officially designated as head of the music program, ask the superintendent to identify a person from among the district's music teachers to fill that role.

TIPS FOR COMMUNICATING WITH DECISION MAKERS

- Tailor every new letter or presentation of testimony to its target audience.
- If you mount a letter-writing campaign, avoid presenting potential writers with a form letter. Instead, pass out copies of your fact sheet along with the addresses of the officials you need to impress. Then, ask people to write personal letters.
- Avoid speaking about teachers' jobs or salaries. Instead, concentrate on the value of music in every child's education.
- Avoid complaining about the present state of affairs, especially about any problems that you may have with individuals. Focus on reasonable, attainable goals.
- Emphasize statistics that bolster your case, such as research results proving the value of music education, your analysis of budgetary line items, or information about the percentage of the public that supports your cause. (For some samples based on national data, see appendix 2; collect your own numbers to justify your program on a local level.)
- Use anecdotal evidence in support of your point. This type of evidence can catch the interest of leaders who are jaded by overwhelming and often contradictory collections of "facts." Make certain that the anecdotes are positive in nature.
- Do not waste the official's time. Be professional and to the point. Simply state your case and identify your base of support, naming sympathetic organizations, experts, and other legislators or administrators whose names may carry weight with the person you are trying to convince. Most of all, be certain that you and the other members of your team present a united front.
- Once you make direct contact with a decision maker, continue that contact. Follow up with telephone calls, invite him or her to school music events, and send a thank-you note for any favorable attention you receive.

- The superintendent needs to be able to say with confidence that the music program is providing something of value to students. Give the superintendent data that will convince board members of the importance of supporting school music.

SCHOOL BOARD MEMBERS

- If the school board is heavily influenced by one of its members, direct your efforts toward that person.
- If the board tends to rely heavily on whatever the school administration recommends, trying to work directly with the board is unwise because such efforts may be perceived as an "end run" around those in authority.

Be vocal! *Ask all of your supporters to write letters to decision makers or, better yet, call.*

COMMUNICATING WITH DECISION MAKERS

Once you are ready to make an informed presentation to decision makers, you should proceed on three separate but interrelated fronts:

- Testify at public hearings.
- Write to key officials and organize a campaign to encourage others from the community to write.
- Circulate, tabulate, and publicize a petition like that in appendix 2.
- Make appointments to see each key decision maker in person.

Print the news! *Solicit newspaper articles, broadcasts, and magazine interviews describing the situation faced by your school music program.*

TIPS FOR COMMUNICATING WITH THE MEDIA

The ability to get your message across through the media depends on choosing the right content for the needs of the moment and putting it in the form that will have the greatest impact. Remember that the media reports news. Therefore, consider what makes a particular event or concern newsworthy.

- Stress facts and stories that illustrate the local impact of music education.
- Use the resources in appendix 1 to make basic points about music education or to identify specific national trends.
- Generate news of your own (sending invitations to media personnel well in advance of the event). You can:
  - Publicize school music concerts.
  - Present an award to a local government official.
  - Conduct a survey of parents.
  - Issue a report on some aspect of music education in your schools.
- Make personal contacts with reporters or sources of interesting stories that appear in your local paper.
- Write in a way that gains the attention, concentration, and the agreement of your audience. A simple, straightforward approach is nearly always best, but use an appropriate format, narrow the points covered, and slant the style of each communication to the needs of your reader or listener. Consider including:
  - Statistics—for proof of your assertions
  - Quotes—to give weight to your opinions
  - Anecdotes—to give your statements a human element
  - Colorful, interesting, and informative facts

USING THE MEDIA

The media—newspapers, magazines, radio, and television—are the means by which you can obtain the broadest dissemination of your views to the community. If you expect editors and producers to publicize your material, however, you must make it relevant, timely, and interesting. You must also supply media representatives with the tools they need to do their job: well-written releases, good photographs, and high-quality recordings.

TAKING AIM AND MAKING CONTACT

Reaching large numbers of people depends on using the media. Your job is to lead editors, reporters, and managers to the realization that music in American schools must be clearly identified as central to the well-being of young people, schools, and society—and that it is central to the interests of their readers, listeners, or viewers.

In working with the media, remember that every editor, reporter, or producer is a professional whose primary task is to present important and interesting information to the public. Prove that you are a reliable source of this information. If a member of your group has a personal contact with the media, use it!

Prepare for your media campaign by obtaining or preparing a media list. (You may be able to obtain a list from a local advertising firm, a bank, or a charitable organization. You can also construct such a list consulting *Working Press of the Nation* or *Bacon's Publicity Checker* at your local library.) The list should contain addresses for all local media, with the names and telephone numbers of each media outlet's personnel, including:

- Education or cultural reporters
- Editors
- Assignment editors
- Public service directors
- News directors
- Announcers
- Producers

INTRODUCING YOUR CAMPAIGN

Begin your media campaign with an introductory letter to everyone on your media list (see the sample on p. 46). This letter should:

- Briefly set forth the general philosophy and specific goals of your team.
- Ask for the addressee's professional assistance in reaching the community.
- List the name, title, address, and daytime telephone number of one team member who can be contacted for further information. Be ready to supply the information *when the reporter needs it*—journalists live by deadlines.
- Kick off your campaign with an announcement of the members of your team, the problems you face, and your goals.

CHOOSING THE MEDIUM

Your choice of medium—print or broadcast—will depend largely on the nature of the message you need to convey.

- Send short accounts of "hard news" to all media.
- Send notices of concerts and other events to newspapers and radio stations for listing in cultural calendars.
- Send more detailed descriptions of evolving curricula or involved legislative initiatives to lifestyle, educational, or cultural reporters at newspapers and in the broadcast media and to the editors of local or regional culture-oriented magazines.

LETTER OF INTRODUCTION TO THE MEDIA

Your name
Your title and school or business
Address

Date

Name
Title
Address

Dear Mr./Ms. _____:

I am writing to you on behalf of our local advocacy group for music education. Our group, which includes (name), (position and affiliation) and (name), (position and affiliation), has been formed to support the music program in our community's schools. We are acting as part of a broad based effort, spearheaded by a national effort to inform the gerneral public and decision makers in education, business, and government of the importance of a good music education for all of our children. We need your assistance in communicating our message to the community.

We will be sending you news releases on upcoming events and other items of interest, and we hope that you will be interested in covering this important topic. If you have any questions, please do not hesitate to call me at (telephone number) between (time) and (time) or in the evenings at (telephone number).

I look forward to working with you.

Sincerely,

Your name
Affiliation

PRINT MEDIA

One of the basic tools for communication with professionals in the print media is the *press release*. Generally, it is appropriate to send press releases to newspaper or magazine editors whenever you want to draw their attention to a forthcoming event that might be of interest to the publication's readers.

After sending a release on a topic of special importance to your campaign, consider following up with a phone call. You should time your calls to reach media representatives a few days after they receive your release. Try to call reporters and editors at a time that is convenient for them (a call to the newspaper or magazine receptionist is an easy way to get this information), and be prepared to supply whatever information they might need to fill in the details of your story.

GUIDELINES FOR PRESS RELEASES (PRINT MEDIA)

- Typed, double spaced, with one-inch margins, on 8 ½ X 11 paper.
- Prepared for easy readability, using a standard typeface and black type, with one-inch margins all around.
- The top right-hand corner of the first page should list your advocacy group and the name, address, title, and daytime telephone number (including area code) of the team member acting as contact. The contact person should be prepared to supply further information on demand.
- The top left-hand corner should contain the words, "FOR IMMEDIATE RELEASE." Time the release so that it arrives at a daily newspaper at least one week before the date on which you want it used; for weeklies or magazines you will have to allow considerably more lead time.
- Head the main body of the release with a short headline. The headline should be centered on the page and should tell the reader what the release is all about—supplying the "hook" for the story. It should be no longer than one line.
- Begin the main body of the release with a dateline (city of origin and date). This should be typed in all capital letters.
- The first paragraph of the release should include five things only: who, what, when, where, and why. Both the first paragraph and any following material should definitely *not* include jargon, slang, inside information, or any other material that is likely to mystify or to be misunderstood by the reader. Try to keep your writing as spare as possible—use short paragraphs.
- Limit the release to one page if possible. Releases sent to request a calendar listing should be even shorter, containing only the bare facts about the event. (For the form of a calendar item, simply copy the format followed in the publication you wish to reach.) Use colorful quotations (with proper attribution): this technique allows you to give life to your release with adjectives that might otherwise be edited out.
- If you must use more than one page, type "MORE" at the foot of the first page, and head page two with a short title (in all capital letters) and the words "ADD ONE." A third page would then be headed with the short title and "ADD TWO." Finally, type "# # #" at the foot of the last page.
- Attach a personal note to the release to call attention to it and to set it apart from the dozens of other releases that editors and reporters receive daily.

BEST COPY AVAILABLE

PHOTO GUIDELINES

- Photographs should be 5 X 7-inch glossy black-and-white prints, in sharp focus and with high contrast between light and dark areas.
- They should be visually appealing. This means that they should have interesting content: preferably one or two people in action—definitely not a large, posed group or a static, formal portrait. It also means that they should be well composed, drawing the viewer's attention to the action without the distraction of extraneous details.
- They should be accompanied by suggested captions. Each photo's caption should be typed on a peel-and-stick label and attached to the back of the print.
- They should not be your only copies. Newspapers cannot usually return photos, so keep your negatives.

You may obtain even more coverage in a feature article with a story that offers some unique angle—preferably of human interest. (Editors love features about both celebrities and local people with whom their readers are likely to identify.)

PRESS RELEASE (PRINT)

FOR IMMEDIATE RELEASE

Contact: Frank Miller
Band director, Falls
Church High School
3719 Center Lane
Falls Church, VA 22043
(w) 703-584-6895
(h) 703-567-2495

Student Works to Be Performed

FALLS CHURCH, JULY 28—Local students will have their works presented in a matinee concert by the Falls Church Chamber Orchestra, a professional group of twenty musicians, at 2:00 PM on August 15, in the atrium of the civic center.

The concert will feature the results of what Falls Church High School principal Edna Phillips calls "a unique cooperative venture in music education": six compositions, written and arranged by students at Falls Church High School, and based on melodies conceived by students in local elementary school music programs.

The chamber orchestra, conducted by James Mursell, will also perform works by Albinioni, Bloch, and Barber. Admission is free.

###

If you have kept well-organized notes of the detailed research you undertook before writing the release, you are certainly ready for the eventuality of a reporter's questions. Try to have photographs available to accompany the story.

If you know of an unusual event, you can ask for a newspaper photographer to cover the story or you can send in your own photographs.

BROADCAST NEWS PROGRAMS

Many of the principles that apply to print media also apply to broadcast media: radio and television.

- Begin by making contacts at local stations (introducing yourself first to the program director or public service director).
- Send press releases (addressed to the news director) whenever you have information that might be of interest to them.
- Be prepared to respond to broadcasters' requests for more information. (Providing information, in this case, may include making yourself or another appropriate person available for appearance on a news, public-affairs, or talk-show program.)

RADIO PRESS RELEASES

Plan radio press releases to be read within a thirty-second limit (probably about 75 words). Radio is an especially useful medium for up-to-the-minute coverage; sometimes a telephone interview between your team's spokesperson and one of your media contacts can go on the air almost immediately after an important music education story breaks (such as the publication of a new school budget).

A variant on this type of press release is the simple notice of an event for inclusion in a station's calendar. Publicize concerts and similar events by giving only the place, performers, date and time, and admission price.

GUIDELINES FOR PRESS RELEASES (BROADCAST MEDIA)

- Plan the release to fit a specific time limit.
- Focus on who, what, why, when, and where—but use the first few seconds to present material designed to capture listeners' attention rather than to get your main point across. This material should raise a question—which should be answered in the body of the release.
- Put the date in the heading (rather than as a dateline, which begins the text).
- Type the release in all capital letters, triple spaced, on one side of the paper.
- Submit the release two weeks before the date on which you want it aired.
- Write in an economical yet conversational manner; reinforce the style with quotations, while avoiding complexities. Remember, the broadcast audience cannot jump back to the beginning of a page of text if they miss your message.
- Read the release aloud before sending it out. Your ear will tell you if it is adequate.

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PRESS RELEASE (RADIO)

FOR RELEASE JULY 28, 1991

Contact: Frank Miller
Band director, Falls
Church High School
3719 Center Lane
Falls Church, VA 22043
(w) 703-584-6895
(h) 703-567-2495

STUDENT WORKS TO BE PERFORMED

SOME OF OUR LOCAL MUSIC STUDENTS ARE MAKING IT AS COMPOSERS. ON AUGUST 15 AT 2:00 PM YOU CAN HEAR A SET OF SIX OF THEIR COMPOSITIONS IN THE ATRIUM OF THE CIVIC CENTER. THE WORKS IN THE SET USE MELODIES BY LOCAL ELEMENTARY SCHOOL STUDENTS IN SETTINGS BY STUDENTS AT FALLS CHURCH HIGH SCHOOL.

JAMES MURSELL, WHO WILL DIRECT THE FALLS CHURCH CHAMBER ORCHESTRA IN THE CONCERT, IS AMAZED AT THE QUALITY OF THE STUDENTS' WORK. "WE'RE ALSO GOING TO PLAY SOME MASTERPIECES BY ALBINIONI, BLOCH, AND BARBER," HE SAID. "BUT THESE STUDENT PIECES ARE THE HIGHLIGHT OF THE SHOW."

FOR INFORMATION CALL 703-584-6895. ADMISSION IS FREE.

###

TELEVISION PRESS RELEASES

In style, a television release should be similar to one written for radio, but you must allow for the fact that the viewer has to take in a great deal of audio and visual information in the time allotted.

- Design your release to fill a sixty-second spot, about 125 words reading slowly.
- Open with an intriguing lead and proceed in as clear and straightforward a manner as possible.
- Emphasize visual images.
- Be prepared to help the station help you by providing the information and access they will need.

EXTENDED BROADCASTS

A radio or television station may sometimes respond to a press release with a request that you supply someone to take part in an interview, in a panel discussion, or in a talk show or a listener call-in show. Radio stations and cable television outlets, in particular, schedule a relatively large amount of air time for public service broadcasting in all of these formats. If possible, of course, you should grasp these opportunities.

- Whenever the news item mentioned in a release can be tied into the deeper issues involved in your campaign, mention in your cover letter to the news director that you would be happy to arrange for the guest appearance of an expert (probably one of your team members).
- If you would like to discuss the issues but don't want to tie them in to a particular calendar event, feel free to contact the host or producer of an appropriate show to ask about such an appearance.
- If a team member is asked to take part in a broadcast, have him or her cooperate fully with the staff of the show. Help the staff with practical suggestions for getting the point across—and pay close attention to their suggestions as well. Before your expert goes on the air, have him or her ask the staff's advice regarding makeup and dress.

TIPS FOR WRITING PSAS

- *For radio:* Write as you would for a radio news release, but add another level of interest: music. You only need to specify the general approach and let the station personnel arrange the details.
- *For television:* Emphasize the visual. If the PSA director of a local broadcast or cable television station asks you for a list of ideas keyed to events in the community, choose ideas that can be linked effectively to images.

PUBLIC SERVICE ANNOUNCEMENTS

Public service announcements, or PSAs, are another way in which broadcasters fulfill their responsibility to the communities they serve. The National Coalition for Music Education has developed a celebrity PSA package that has been sent to hundreds of stations across the country—and updated PSAs, featuring current artists, will be sent out as they become available. Many radio and TV stations are delighted to air these professionally produced messages.

- If you believe that you can suggest appropriate PSA topics of local importance, write a letter to the station public service director explaining the goals of your campaign and telling how the community will benefit when your message is aired. If the station decides to work up a PSA, they may ask you to write a rough script, which their experts will refine for you.

SCENARIO

GETTING TO WORK

Marilyn Fuller and the River City advocacy group set themselves a deadline of six weeks to make their contacts with school music teachers, school administrators, and other groups in the community. Larger publicity efforts in the media would be an ongoing process, but the emphasis during the next month or so would be on general music needs. As Marilyn said, "If we're going to do it, let's do it as soon as possible. We don't want to drag it out and not have a clear conclusion to this phase of our work."

During the six weeks in which the work for increasing general music instruction was going on, Marilyn and the other advocacy group members checked each week with the persons who had various assignments to determine their progress. Most of them did their work well, but one person found that he would be out of town a great deal of time during those weeks, and so his contact with a middle school principal was assigned to someone else. By maintaining close attention to the completion of assignments, all the contacts were made within the six-week period.

In a Sunday edition, the *River City Herald* carried a piece on the general music program and the need for increasing instruction. It also ran some short items about the formation and work of the advocacy group. Although most of the civic organizations had already scheduled speakers for several months in advance, dates in the future were set for appearances regarding the school music program. An opening did occur with the Rotary Club when one of its speakers had to cancel, and Marilyn agreed to substitute on rather short notice. She presented the National Coalition for Music Education's videotape "Let's Make Music," featuring Henry Mancini, and then she discussed the advocacy group's work. The reception from the Rotarians was quite positive.

5
EVALUATING PROGRESS

IN THIS SECTION, YOU WILL...

EVALUATE!

Every three months, compare the current state of your program with the goals you have established.

- If your goals have been met and your program is stable, maintain your PR program and contacts with decision makers.
- If your program still has problems, analyze which techniques worked best, fine-tune your strategy for further action, and keep at it.

CHECKING UP

Most people have a physical examination each year or so. Your initial examination of the strengths and weaknesses of your program was a bit like a physical exam for your school music program. You found out something about the state of your program's health, and you may have found that you needed to do something about it.

If you have "prescribed" a course of treatment for your school music program, your checkup schedule should be accelerated to four examinations a year. This will allow you to see if the treatment is on-track and achieving the progress you expect and need. Periodic analysis of your campaign's success may even motivate you to set more ambitious objectives!

- If you find, on your first review, that you haven't made much progress toward your long-range goals, don't be discouraged. Protecting an embattled music education program or improving a satisfactory one needs patience and persistence. You need only ensure that whatever progress you have made is in the right direction.

Take this opportunity to reexamine your long-range goals, refining them if necessary. Bring everyone in your advocacy group up-to-date on your plans for future action.

- Your efforts may have resulted in some short-term progress. Ask each member of your advocacy group to report on the strategies he or she has tried (and their success!), the contacts he or she has made, the information he or she has received, and the ideas he or she has developed.

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REPORTING YOUR PROGRESS

Every three months, copy the following chart, and complete it to evaluate your progress.

MUSIC EDUCATION ADVOCACY GROUP
QUARTERLY REPORT

DATE:_____ CONTACT:_____

(address)_____

_____

(telephone)_____

Summary of short-term goals:

_____

_____

_____

_____

Strategies used:

	very successful	*somewhat successful*	*not successful*
1. _____	____	____	____
2. _____	____	____	____
3. _____	____	____	____
4. _____	____	____	____
5. _____	____	____	____

Contacts made:

comments

1. _____ _____
2. _____ _____
3. _____ _____
4. _____ _____
5. _____ _____
6. _____ _____
7. _____ _____
8. _____ _____
9. _____ _____
10. _____ _____

Information received:

Ideas developed:

SCENARIO

EVALUATING PROGRESS

After the six weeks designated for working on the general music needs had passed, the River City advocacy group assembled to evaluate what they had been able to accomplish and to decide what to do next. Weekly reports had kept the members up-to-date, but the group had not really had time to analyze results.

As might have been expected, results were mixed. The music teachers generally advocated the increase. One instrumental music teacher said he didn't care that much, but he would support the idea if the others did. The principals were unanimous in saying that they supported the idea of music for all the students, but they pointed out obstacles to doubling the amount of general music required. Money was not the only reason. In fact, two of the three middle school principals thought that the one and a half teaching positions might be funded in the budget, *if* the state legislature maintained present levels of funding. The main obstacle they saw was scheduling. Where would the extra nine weeks come from?

To secure an answer, the advocacy group decided to ask the middle school music teachers for suggestions. A date was set for them to meet with the advocacy group. Teachers who could not attend were interviewed before the meeting.

After some discussion, a decision was reached. A one-semester health requirement for seventh graders did not seem to be particularly popular with students or physical education teachers. Therefore, with the music teachers' support, the group decided to urge incorporation of the health course into the physical education requirement of one period each day. The group thought this argument would be effective: Middle school students were receiving about *fourteen* times more instruction in physical education and health than in music. They decided to ask for an extra semester of general music, since that seemed to fit the situation better than the original request for nine more weeks.

The public hearings in six weeks for next year's school budget provided a real deadline for the advocacy group to accomplish the following work:

- Middle school principals would need to be revisited to urge the change in the health requirement and the increase in general music, and to ask for support for the increase in staff that would be needed.
- Letters of support were solicited from officers of various educational, arts, and civic groups. (Letter writers were asked not to deal with the reduction in the health requirement, but to concentrate on the positive aspects of the actions needed.) The advocacy group called upon its larger list of names for help. John Wurtz agreed to contact service clubs and the Chamber of Commerce to have members write or call the superintendent and the school board members. As band booster president, Vern Smith worked to secure a letter supporting the increase signed by all booster organization members. The music teachers secured a similar letter from the local musician's union.
- A series of five speakers, selected from different areas of the community, was assigned to speak at public hearings on the school budget. Marilyn Fuller's daughter, Mindy, spoke ably about how little music instruction she and her classmates were receiving in middle school.
- Special attention was given to convincing the superintendent of schools. He wasn't about to "go out on a limb" for more music, but he *would* support it if the board thought there was a swell of opinion for it in the community. His views emphasized the importance of the group's efforts in securing letters, statements, and public attention and support.

After the hearings, the advocacy group continued its contacts with decision makers. The approach was *not* threatening; rather, the group asked whether they could provide further information or assistance. Tacitly, of course, the contacts reminded the decision makers about the continuing interest of a sizable number of people in the community in the increase in general music offerings.

When the new school budget came out, it *did* include an increase of one and a half teaching positions for music. The advocacy group had succeeded in its effort! However, even if it had not been successful, it was working at the needs in the school music program in the right way. Sometimes it would not be so successful, and sometimes it would have to settle for "half a loaf."

Other needs were waiting to be met, and other challenges would arise, but things were moving in the right direction. Everyone in River City had benefited from the advocacy group's work. Marilyn and the others in the group felt pretty good about what they had accomplished and what they would do in the future.

APPENDIX 1
RESOURCES

For every problem faced by your advocacy group, there is an answer—you only need to know where to find it. Use these books and other resources in your work for music education.

"America's Culture Begins with Education." Reston, VA: Music Educators National Conference, 1990.

Arts in Schools: State by State. Reston, VA: Music Educators National Conference, 1988.

Bacon's Publicity Checker. 2 vols. Chicago, IL: Bacon's Publishing, 1990.

Benham, John. *School Music and "Reverse Economics"* (videotape). Reston, VA: National Coalition for Music Education, 1991.

Beyond the Classroom: Informing Others. Reston, VA: Music Educators National Conference, 1987.

Creativity in the Workplace and Beyond—Statements by 12 Business Leaders. New York: Business Committee for the Arts, 1991.

Data on Music Education. Reston, VA: Music Educators National Conference, 1990.

Directory of State Education Agencies. Washington, DC: Council of Chief State School Officers, 1989.

Fowler, Charles. *Can We Rescue the Arts for America's Children? Coming to Our Senses—10 Years Later.* New York: American Council for the Arts, 1988.

Getto, Elissa O. *TIPS: Public Relations.* Reston, VA: Music Educators National Conference, 1988.

Lautzenheiser, Tim. "A Way of Learning." On *Let's Make Music/A Way of Learning* (videotape). Reston, VA: National Coalition for Music Education, 1991.

Lehman, Paul. *A Realistic Rationale for Teaching Music.* Reston, VA: Music Educators National Conference, 1985.

Lehman, Paul. *Music in Today's Schools: Rationale and Commentary.* Reston, VA: Music Educators National Conference, 1987.

Mancini, Henry. "Let's Make Music." On *Let's Make Music/A Way of Learning* (videotape). Reston, VA: National Coalition for Music Education, 1991.

Making Sense of School Budgets. U.S. Department of Education, Office of Educational Research and Improvement, 1989.

Music Booster Manual. Reston, VA: Music Educators National Conference, 1989.

National Association of State Directors of Teacher Education and Certification Manual. Attn.: Dr. R. K. Mastain, PO Box 2431, Sacramento, CA 95812-2431.

National Coalition for Music Education. *Action Kit for Music Education.* Reston, VA: National Coalition for Music Education, 1991.

National Coalition for Music Education. "Growing Up Complete: The Imperative for Music Education—Executive Summary" (brochure). Reston, VA: National Coalition for Music Education, 1991.

National Coalition for Music Education. "Music Education and Your Child" (brochure). Reston, VA: National Coalition for Music Education, 1991.

National Coalition for Music Education. "Music Makes the Difference" (brochure). National Coalition for Music Education, 1991.

National Commission on Music Education. *Growing Up Complete: The Imperative for Music Education.* Reston, VA: Music Educators National Conference, 1991.

Promoting School Music: A Practical Guide. Reston, VA: Music Educators National Conference, 1984.

The School Music Program: Description and Standards. Reston, VA: Music Educators National Conference, 1986.

Shuler, Scott. *Words of Note: Making Arts Education Curricular.* Reston, VA: Music Educators National Conference, 1990.

Testimony to Music. Reston, VA: Music Educators National Conference, 1986.

Toward Civilization: A Report on Arts Education. Washington, DC: National Endowment for the Arts, 1988.

Tucker, Kerry, and Doris Derelian. *Public Relations Writing: A Planned Approach for Creating Results.* Englewood Cliffs, NJ: Prentice Hall, 1989.

Voices of Industry. Reston, VA: Music Educators National Conference, 1990.

Why We Need the Arts. New York: American Council for the Arts, 1989.

Working Press of the Nation. 5 vols. Chicago, IL: National Research Bureau, 1988.

"Working Together for Quality Music Education for All Students" (brochure). Reston, VA: MENC, 1988.

APPENDIX 2
REPRODUCIBLE MATERIALS

Sometimes a presentation or publication can be given much more impact by including a fact or two—especially if those facts are presented in an attractive, effective manner. Feel free to reproduce and distribute the materials in this appendix whenever they might help your team's efforts. Try to use them in these situations:

- When you need to convince others of the educational importance of music:

  Refer especially to **items 1 and 2,** which show relationships between music study and overall student achievement. You may also duplicate the testimony printed in **items 3 and 4,** which are reprinted from the *Congressional Record.*

  You might also point out that in a 1980 study of 2,167 midwestern students, Edward J. Kvet compared groups of sixth-grade students who differed only in that some were excused from regular classroom activities for the study of instrumental music. He found no significant evidence that these students had different levels of reading, language, or mathematics achievement when compared with other students.

- When you need to convince others that music education is in danger:

  Refer especially to **item 5,** which shows enrollment trends.

- When you need to argue for more resources or music specialists:

  Refer to **item 6,** which charts the resources available at three different levels and to **item 7,** which shows the availability of elementary specialists across the country.

  You might also point out that only 5 percent of the total instruction time in grades 1–6 of our nation's schools is devoted to music. MENC recommends at least 7 percent (9 percent for a "quality program").

- When you need to discuss curriculum requirements:

  Refer to **item 8,** which is a succinct rationale for music in our schools. (A more complete rationale appears in the MENC publication, *A Realistic Rationale for Teaching Music.*)

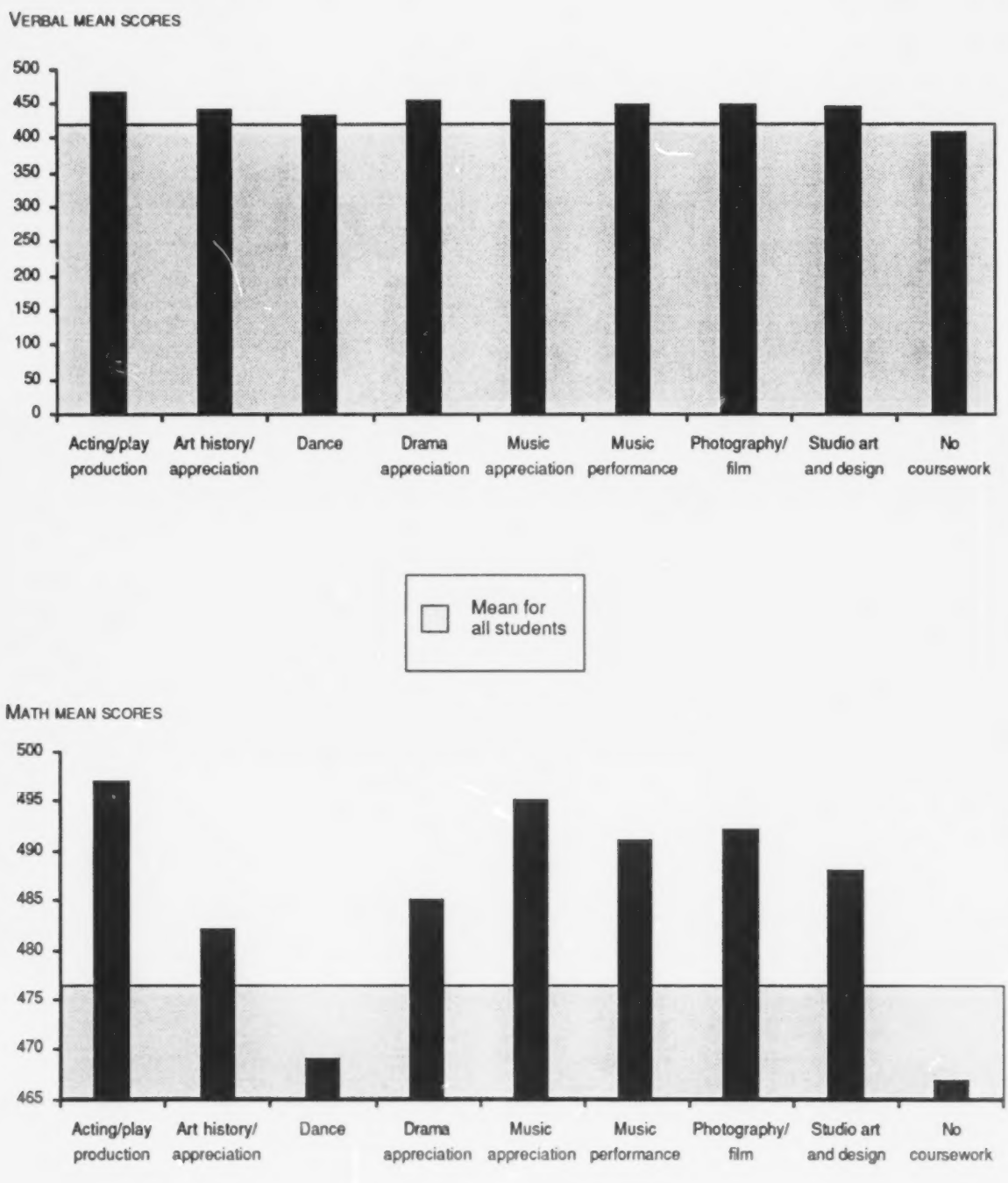
- When you are organizing your campaign:

  Refer to and use **item 9** (a template for a telephone tree).

  Use **item 10** (art samples for duplication) to add graphic appeal to your announcements, newsletters, and other printed materials. You may also come up with imaginative examples of your own, or purchase "clip art" through graphics or art-supply stores or through your local printer.

  Use **items 11and 11a** (a petition) whenever you need to gather, measure, and demonstrate support for your coalition.

Note: Most of the graphs in this appendix are printed (with detailed tables and other information) in the MENC publication, *Data on Music Education.*



Item 1. These graphs depict students' performance on the Scholastic Aptitude Test (SAT) in 1989. Students of music appreciation and performance scored significantly above average on both sections.

Source: The College Board, *1989 Profile of SAT and Achievement Test Takers,* College Entrance Examination Board, pp. 1 and 3. Used by permission.

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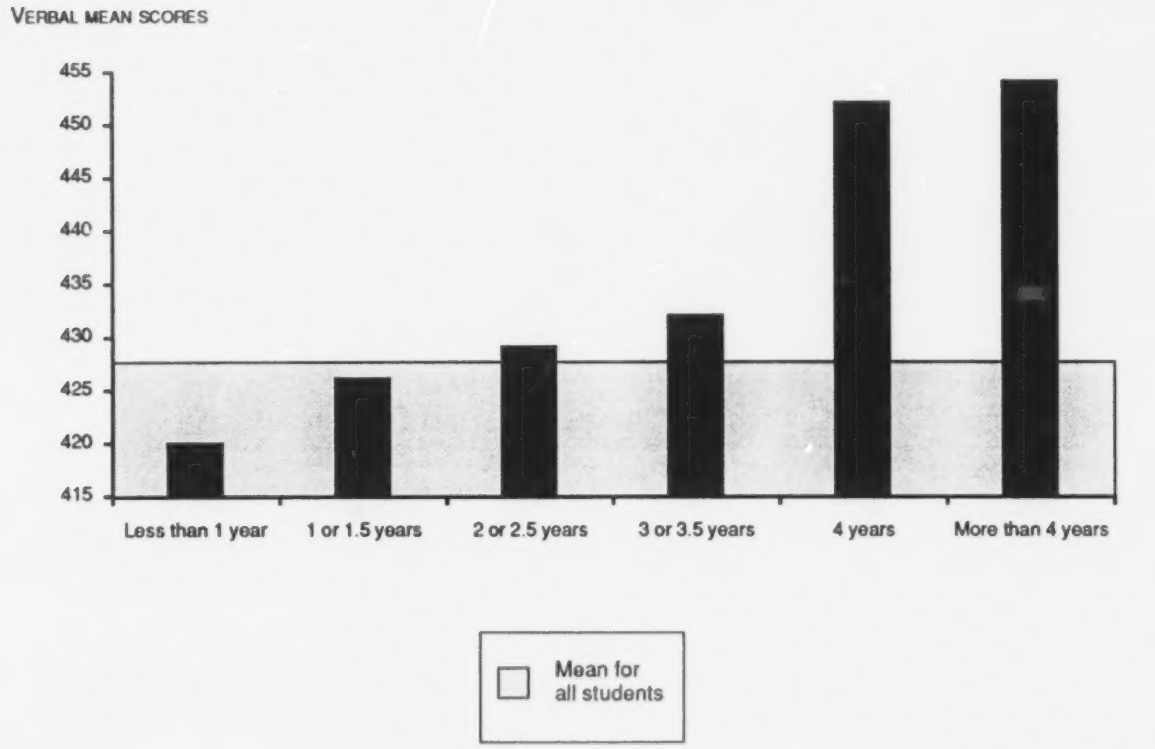


Item 2. SAT performance of students with varying amounts of arts study. Note that students with long-term arts study tend to score significantly higher than those with less coursework in the arts.

Source: The College Board, *1989 Profile of SAT and Achievement Test Takers*, College Entrance Examination Board, pp. 1 and 3. Used by permission.

United States of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 102d CONGRESS, FIRST SESSION

Vol. 137 WASHINGTON, THURSDAY, FEBRUARY 28, 1991 No. 34

Senate

PROMOTING MUSIC EDUCATION

Mr. JEFFORDS. Mr. President, I am honored to be a member of the National Commission on Music Education which was formed last year to achieve national recognition for the value of music and the other arts as a basic component of the school curriculum.

Although wise people since Plato have stated the importance of education in music and the other arts, educational reform has given the arts short shrift. We believe this approach to education denies our children the opportunity to develop their human potential.

Every child should have a quality education in all areas including music and the other arts because it is vital to the aesthetic appreciation, historical knowledge, and cultural understanding that children need to become productive American citizens in our competitive, global society. We also recognize that music education fosters creativity, teaches effective communications, provides basic tools for a critical assessment of the world around us, and instills the abiding values of self discipline and commitment.

I am encouraged by the efforts of music and art advocates in their national campaign to achieve national recognition for the value of music and the other arts in education. I hope that local communities will participate in their 1991-92 grassroots campaign for music recognition.

It is important that parents, educators, school board members, and administrators in communities nationwide work together at the state and local levels to support an effort to make music and the other arts available in all schools.

Item 3. Transcript of a speech by Senator James M. Jeffords (R-Vt).

Source: The *Congressional Record*, vol. 137, no. 34.

United States of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 102nd CONGRESS, FIRST SESSION

Vol. 137 WASHINGTON, WEDNESDAY, JANUARY 23, 1991 No. 15

House of Representatives

ARTS AND MUSIC EDUCATION IS CRITICAL

HON. BOB CLEMENT

OF TENNESSEE

IN THE HOUSE OF REPRESENTATIVES

Wednesday, January 23, 1991

Mr. CLEMENT. Mr. Speaker, I am a member of the National Commission on Music Education. The commission is composed of a wide cross section of lawmakers, artists, executives, educators, composers and people interested in ensuring that our children are exposed to instruction in music and arts.

During these times of severe budget restrictions, arts and music courses are often viewed as discretionary when budgets must be trimmed. As a former college president, and the father of two young daughters attending public elementary school, I understand the dilemma school administrators face when it comes to confronting budgetary realities. However, I also firmly share the National Music Educators Conference's belief that education in music and arts is more than "curricular icing." My young daughters are studying piano and violin. I know that music and arts education adds another dimension to a child's life that might otherwise be missing, an avenue for creativity which is vital.

I want to compliment the Music Educators National Conference for their efforts to draw attention to the value of music and arts instruction in our public education system. As the Member of Congress who represents Nashville, TN, also known as "Music City U.S.A.," I am well aware of the importance of music in our society and the impact music education has on a child's overall development.

The commission will present its final report called Growing up Complete, The Imperative for Music Education, the result of input from a broad spectrum of sources and a series of music conferences held across America, during its national symposium called "America's Culture at Risk," March 6-7, in Washington, D.C.

In anticipation of the national symposium, I would like to share with my House colleagues the following statement from, and on behalf of the National Music Educators Conference:

During the 1980's, educational reform made it onto the front pages of American newspapers for the first time in decades. But when the discussion turned to making sure every child receives an education in music and the other arts, there has been silence. This nearsighted approach to education denies our children the opportunity to develop their human potential to its fullest.

Every child should have a quality education in music and the other arts because knowledge and skills in the arts are vital for development of their aesthetic, historical and cultural values.

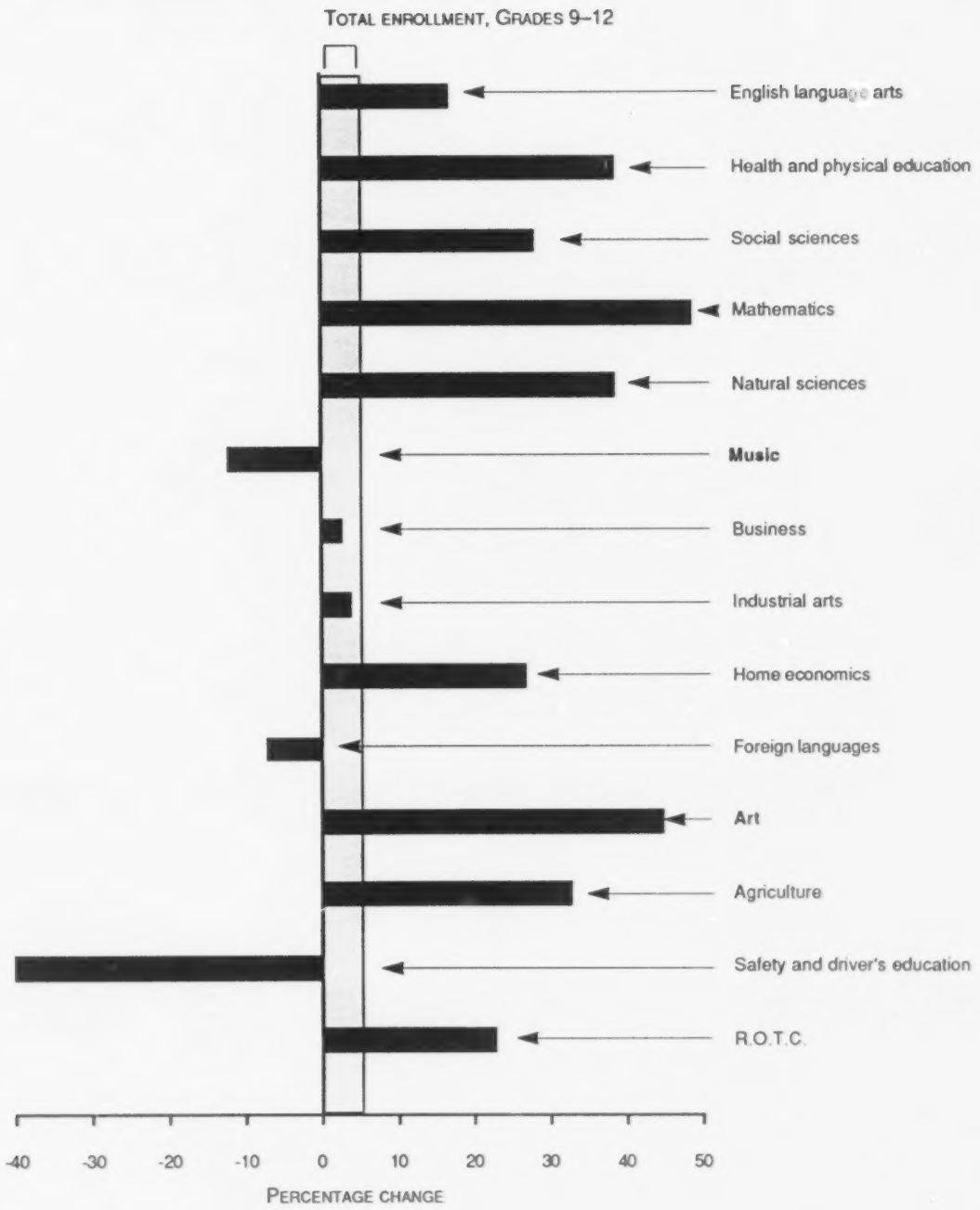
Music education fosters creativity, teaches effective communications, provides basic tools for a critical assessment of the world around us, and instills the abiding values of self-discipline and commitment.

The Music Educators National Conference, the National Association of Music Merchants, and the National Academy of Arts & Sciences, Inc. are to be commended for their campaign to achieve national recognition for the value of music and the other arts in education. Local communities must be encouraged to participate in their 1991-92 grass-roots campaign.

Let us call upon all parents, educators, school board members, and the music community nationwide to work together at the State and local levels to ensure that music is basic to the core curriculum in every school.

Item 4. Transcript of a speech by Representative Bob Clement (D-Tenn).

Source: The *Congressional Record*, vol. 137, no. 15.



Item 5. Change in enrollment in various subject areas between 1972 and 1981. Music is one of only three subjects whose actual enrollment and proportion of students enrolled declined despite an overall influx of students during the period.

Source: National Center for Education Statistics, *A Trend Study of High School Offerings and Enrollments: 1972-73 and 1981-82.* In *Digest of Education Statistics: 1986–86,* U.S. Government Printing Office, Washington, DC, pp. 39, 55.

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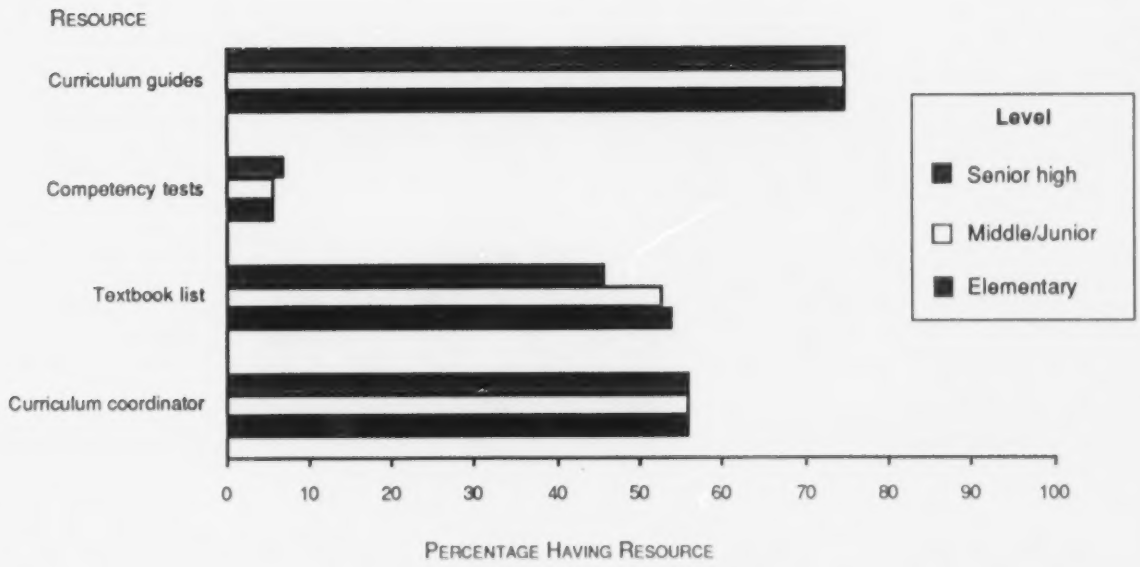
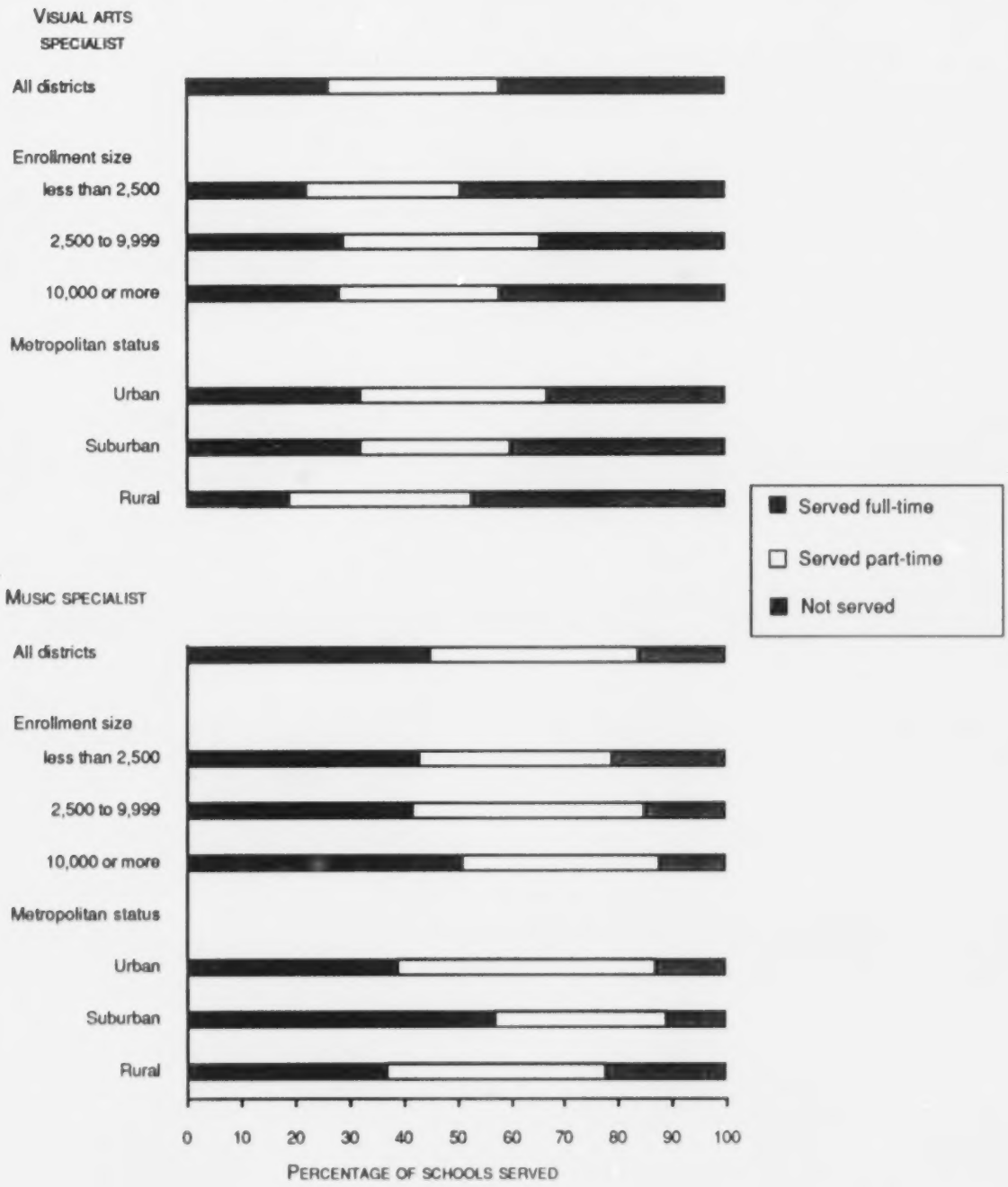


Item 6. This graph shows some resources available to music programs at three different levels.

Source: *Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction* (Washington, DC: U.S. Department of Education Center for Education Statistics), p. 15.



Item 7. Less than half the elementary schools in the United States have full-time music specialists. Sixteen percent of the elementary schools are not served at all by a music specialist.

Source: *Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction* (Washington, DC: U.S. Department of Education Center for Education Statistics), p. 24.

A Brief Rationale for Music Education

- Music has always played a major role in society. It exalts the human spirit and enhances the quality of life.

- One fundamental purpose of education is to transmit our cultural heritage, and music is a powerful means for communicating that message.

- Music helps students to develop and mature. Musical potential is one of the basic abilities that exists in every human being.

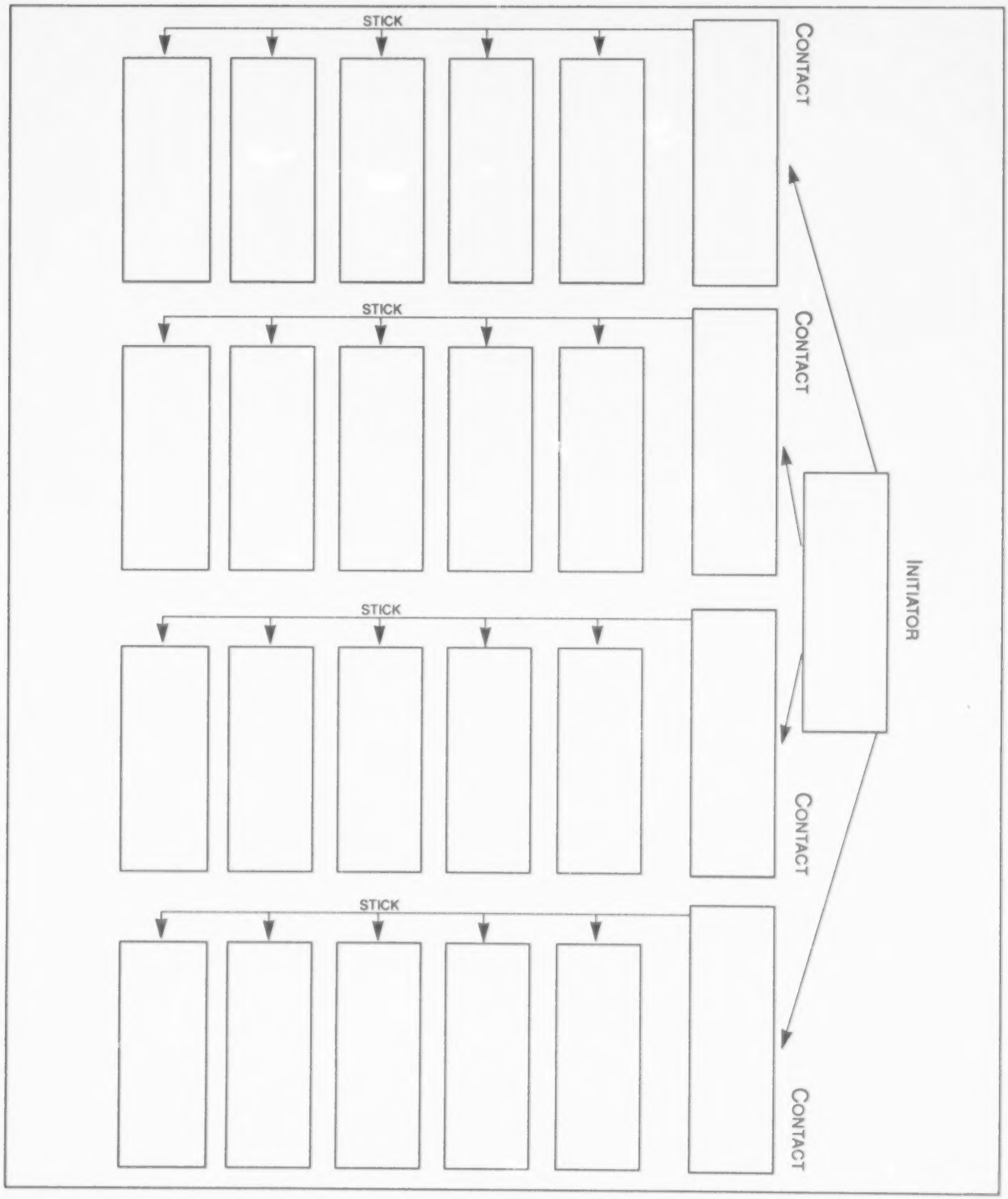
- Music in education provides both motivation and an opportunity for success for at-risk students. Because it is essential that every student succeed in school, music should be used as a means for enhancing self-esteem, respect for others, and good citizenship.

- Music study can help students understand the nature of mankind. It provides a readily accessible avenue to the study of other cultures.

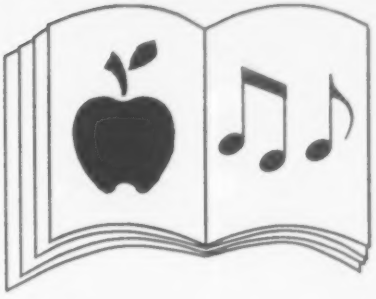
- Music uses one of the most powerful and complex symbol systems in existence, which can be used for the development of critical thinking skills in all students.

- Music helps students with the aspects of life that cannot be quantified. Since much in education emphasizes true/false tests and other "objective" measures, students need experiences in which there are opportunities for several acceptable interpretations to any given problem. By providing exercises in creative problem-solving through composition, performance, and listening, music brings a proper balance to the curriculum.

Item 8. A brief rationale.



Item 9. A telephone tree. The initiator calls the contact people with a message that they write down and read back (to check for accuracy). Each contact person then calls everyone on his or her "stick," reading the message. The contact person is responsible for calling each individual on his or her stick.



Item 10. Art samples.

A Declaration of Concern about Music Education

To all those who are responsible for decisions about music in the school curriculum.

WE ARE CONCERNED. The task of constructing a new agenda for the nation's schools has been long delayed. But Americans are — finally, and rightly — asking school officials, decision makers, and themselves the most basic questions of all: "Why do we educate?" "What must our children know and what must they be able to do?" "What is truly basic?"

WE BELIEVE THAT NO ANSWER TO THOSE QUESTIONS CAN BE GIVEN THAT DOES NOT INCLUDE MUSIC. Music is not an option or elective, nor is it an afterthought. It is an integral part of public education, as basic as English, mathematics, science, history, and geography. We believe that without gaining knowledge and skills in music, our children run the very real risk of growing up incomplete. We can put it no more starkly than this: Any nation that fails to nourish music in its children is committing cultural suicide.

WE SEE THE SIGNS. In school district after school district and state after state, funds and programs are being cut back. Teachers are being dropped from payrolls. Bands, orchestras, and choruses are disappearing from auditoriums and concert halls, and learning about music and our culture is disappearing from the classroom. The inevitable result will be a school system in which only the students of well-endowed districts can enjoy the benefits of music education — in effect, a cultural caste system.

WE EXPECT YOUR ATTENTION. As the public, we are stating our position regarding public education. In reality, our public school systems are responsible to us.

This is what we want for our children:

An instructional program in music that introduces them to their own creativity, opens them to deeper insights into themselves, shows them the richness of what it means to be fully human, and equips them to inherit the great civilization that they themselves must one day guide and enrich.

WE CALL ON YOU to shape the curricula our children study and decide how to spend the resources we provide, to make sure our children's education gives them a chance to become whole human beings. We must insist: Give music its rightful place in the schools; give the gift of music to our children.

OUR CREDO IS SIMPLE

Just as there can be no music without learning,
no education is complete without music.

TO THAT END

WE HOLD YOU RESPONSIBLE
for joining us in destroying, once and for all, the myth that says music is mere "curricular icing";

WE HOLD YOU RESPONSIBLE
for reaffirming, with us, that music is basic to all education, not only by virtue of its intrinsic worth, but because it is fundamental to what it means to be an educated person; and

WE HOLD YOU RESPONSIBLE
for establishing music as a component of the basic curriculum in our school system, so that our children can continue to learn and make music.

In witness to our commitment to these goals, we have signed our names to this petition.

Item 11. Petition.

PETITION SHEET

Just as there can be no music without learning, no education is complete without music. Music makes the difference.

MUSIC MAKES THE difference

YES! I want to make music education a driving force in America's schools. If our children are to succeed in the workforce and world of the future, they must be provided with a well-rounded educational curriculum incorporating music and the other arts.

NAME ADDRESS

IMPORTANT: *Please be sure to sign your name to verify the authenticity of the signatures.*
This petition sheet voucher authenticity verified by

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____ DATE _____

Please return to:

Item 11a. Petition (continued).

With music programs in jeopardy nationwide, America's culture is at risk. By supporting music education you can help ensure the balanced education that our children need for their future. Music makes the difference. You can make a difference, too. In *Building Support for School Music: A Practical Guide*, you'll find out how to:

ORGANIZE
a local advocacy group

ANALYZE
the status of your school music program

PLAN
your campaign strategy

ACT
to build support for your program

EVALUATE
your progress

The National Coalition for Education has prepared *Building Support for School Music* for music educators, music retailers, people in the music business, parents, and others. Here is just some of the information you'll find inside:

- A checklist for rating your school's music program
- Information on understanding and influencing budgets
- Hints on writing press releases, speeches, and letters to decision makers
- Ideas for attracting positive attention to music education
- Reproducible graphs, artwork, a petition, and other useful materials

This book is a resource for the National Coalition for Music Education's campaign, "Music Makes the Difference." An *Action Kit for Music Education* and other materials for the campaign are available.

Distributed by:
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